

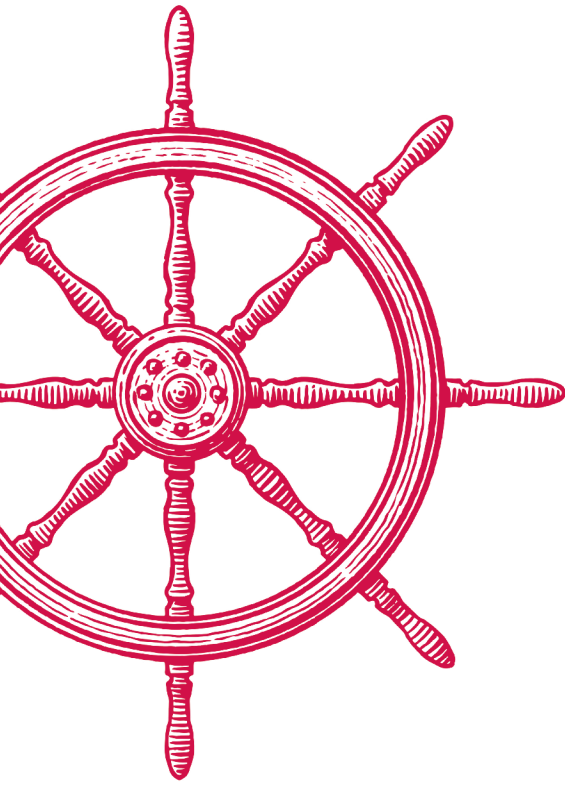


The Rhumb Line

Fall/Winter 2024

Celebrating our 100th issue

Number 100



One Hundred Issues



Photo credit: Tim Greenway

by Christopher Timm
Executive Director

This milestone 100th issue of *The Rhumb Line* offers a chance to reflect on the museum's journey. And thanks to our Marketing & Communications Manager Amanda Pleau, we have the opportunity to explore past *Rhumb Line* issues and

honor the legacy of those who laid the foundation for our work today.

Looking back at Issue #1, familiar themes emerge.

Volunteers have always been central to the museum's success. As noted in Issue #1, when the Volunteer Council was established in 1994, they contributed 10,000 hours annually—a remarkable feat. In 2024, that number has doubled to 20,000 hours. And our volunteer program has long been able to offer the chance to do something unusual and new. In 1994, volunteers hosted a reception for a visiting Coast Guard cutter, readied folk art for exhibition, and furnished Donnell House. That variety continues today. This year our volunteers helped construct a rustic cabin for the *Upta Camp* exhibit, cataloged all kinds of artifacts (including things like sabres and gas masks), and even helped over 500 mortals safely experience this year's haunted shipyard tour, *Dead Reckoning*.

Scholarship is also always evolving and expanding on prior work. Issue #1 highlighted the 22nd Annual Maritime Symposium, where topics included Casco Bay steamboats, shipboard music, and the Palmer schooner fleet. We recently celebrated the 49th Annual Albert Reed & Thelma Walker Maritime Symposium, which showcased the incredible breadth of maritime scholarship ranging from the legacies of enslavement to environmental studies on seaweed, from the artistry of figureheads to the subjectivity of cartography. Such breadth underscores how wide a doorway "maritime" is to exploring untold stories and breaking silences in historical narratives.

In 1994, the project to "computerize collections" meant that paper accession records were entered into a system accessible to on-site staff, all from a single computer—a major advancement at a time before widespread internet adoption. Today, it means something far greater: comprehensive catalog records, complete with images

and detailed descriptions, are now accessible online for researchers worldwide. But our commitment to share our collections with a global audience depends on that foundational work completed 30 years ago.

Issue #1 also announced plans for a "history of the Percy & Small Shipyard", written by Doug Lee and Lin Snow. This work, which would culminate in the book *A Shipyard in Maine: Percy & Small and the Great Schooners* published in 1999, has since been *the* reference book on this nationally registered historic site. And this work has proven to be foundational for all our work on Percy & Small since—including the exciting work underway to update this exhibit, which you will read later in these pages. [Editor's note: Autographed copies of *A Shipyard in Maine* are available in our store, in person and online. And for a limited time, we have a special offer: receive a complimentary copy of *Maine & The Sea: 50 Years of Collecting at Maine Maritime Museum* with your purchase of *A Shipyard in Maine*!]

So as we celebrate 100 issues of *The Rhumb Line*, we honor the milestones achieved and look forward to the work ahead, with gratitude and optimism. To everyone who has contributed over the decades—through scholarship, volunteerism, or support—thank you for being part of this remarkable journey.

What will Issue #200 hold?

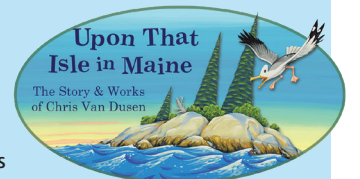
Upcoming Exhibit

Upon That Isle in Maine:
The Story & Works of Chris Van Dusen

February 8, 2025 – March 29, 2026

Part of a long tradition of authors and illustrators along the Maine coast, Chris Van Dusen captivates readers' imaginations with playful and heartfelt stories inspired by the history,

culture, and natural wonder of the Pine Tree State. This exhibit, the first to showcase Van Dusen's original artwork in a dedicated museum setting, will bring to life his loveable characters and scenes that drift within fantastical realms while unmistakably anchored in the familiar charm of Maine.



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MAINE MARITIME MUSEUM
243 Washington Street, Bath, Maine 04530
MaineMaritimeMuseum.org



Maine
Maritime
Museum
connects
people to
the past,
present,
and future
of Maine's
waterways
and their
global reach.

Rhumb Line Issue #1





by **Amanda Pleau**
Marketing & Communications Manager

What an incredible joy it has been to comb through the archives of *The Rhumb Line* and manage the content and production of Issue #100. Not only was I experiencing the evolution of this museum over the last 30 years through the pages of this newsletter, but I especially enjoyed tracking the advances in production and design. With that in mind, I asked our longtime graphic designer, Jana DeWitt, to take inspiration from the archive on this issue and give it the look and feel of a *Rhumb Line* from yesteryear.

Fill Your Sails With History.

Cruise on a boat tour of the Kennebec River, learn how lobsters get trapped, watch our Apprentices craft wooden boats, callus your hands by hauling on lines, admire visiting schooners and yachts when in port, roam the intact, surviving shipyard from the late 1800's (complete with drafthorses), gain a greater interest and understanding of Maine's maritime heritage in our hands-on galleries and exhibits.

MAINE MARITIME MUSEUM
 243 Washington Street, Bath, Maine 04530
Open seven days a week (207)443-1316



This graphic, complete with an older version of the museum's burgee and some cool clipart, appeared on page 2 of Issue #1.

MMM Wish List

- ✓\$ to help cover the \$1,900 cost of 12 radios which have been indispensable for communication throughout the Shipyard, waterfront & buildings
- ✓Interesting old furniture (carts, crates, etc.) for display use in the Museum Shop
- ✓Vacuum (used or new) for spills & messes in Education Building
- ✓Garden cart to green up Donnell House gardens
- ✓Old films/videos relating to Maine's maritime history and coastal life: ship- & boatbuilding, fishing, naval vessels, etc.
- ✓Oversized shelving to store large documents and photographs (can be purchased for about \$700 from Global or Arrow Star distributors)
- ✓Cassette player for use in education programs
- ✓N.Y. Maritime Register on microfilm (can be purchased from the Philadelphia Maritime Museum)
- ✓Overhead projector for Trustee/Corporator meetings & Symposia (cost \$300-\$400 new)
- ✓4' x 6' nylon American flag with 9' pole
- ✓Electric or gas golf cart, used or new, for Shipyard transportation for handicapped visitors

If you wish to donate, please call Kristen at 443-1316.

A journey back in time, indeed! Here's our wish list from 1995.

What was truly heartwarming, however, was to track the throughlines: individuals dedicated to connecting people to the past, present, and future of Maine's waterways, the celebration of and commitment to our volunteers, our summer cruise schedules (regardless of the vessel ferrying visitors around), and even many of the same names and themes you see here today. Throughout this issue, we'll be taking a look back to 1994, when the *Long Reach Log* became *The Rhumb Line*, and also looking ahead to what's in store for the museum. All 99 back issues are now online and available at MaineMaritimeMuseum.org/RL_ARCHIVE. Want to be featured in next Spring's Issue 101? Peruse the online archives and let us know your favorite find by emailing me at pleau@maritimeme.org.



A Look Back



1962 | Seven residents of Bath, Maine, formed the Marine Research Society of Bath, which did business for years as the Bath Marine Museum. In 1975, the name was changed to Maine Maritime Museum.

1975 | The Percy & Small Shipyard was donated by Mr. and Mrs. L. M. C. Smith. In 1981 Mrs. Smith also donated the adjoining Donnell House, a shipyard owner's Victorian-era residence. The Percy & Small Shipyard is the only intact shipyard site in the United States that built large wooden sailing vessels.



1985 | The museum added a building on the shipyard campus to house its lobstering exhibit. Also in 1985, a partnership with the Grand Banks Schooner Trust allowed the schooner *Sherman Zwicker* to be a floating waterfront exhibit at the museum each summer until it was sold in 2014. *Sherman Zwicker* is still open to the public, now in New York City as an upscale floating oyster bar!

1989 | The museum built its three-story climate-controlled Maritime History Building, adjacent to the Percy & Small Shipyard, allowing all the exhibits, collections storage, research library, gift shop, admissions desk, and administrative functions to be in one location for the first time.



1994 | The museum rebuilt the Deering Pier to provide dockage to larger visiting commercial and private vessels.

1995 | The remains of the clipper ship *Snow Squall* arrived at the museum, housed in its own building near Deering Pier.

2001 | The museum built an addition to the Maritime History Building, a special event facility named Long Reach Hall. The following year the Visiting Yachtsmen's Building was added to provide amenities for visitors arriving by boat.

2005 | The museum opened the Victorian William T. Donnell house to the public, giving visitors the opportunity to see a shipyard owner's home as it looked in 1892.

2006 | The evocation of the bow and stern of *Wyoming*, the largest wooden sailing vessel built in the United States, was erected where the original vessel was constructed and launched in 1909.

2010 | The museum completed an acquisition of the Portland Harbor Museum, a smaller maritime museum located in Portland.

2012 | The museum celebrates its 50th anniversary with a major exhibit and catalog of historical collections, the book *Maine and the Sea*.

2013 | The addition of the six metal masts of the *Wyoming* evocation was completed. The sculpture is 444' long and the largest in New England. Maine Maritime Museum is named one of the top maritime museums in the world by *Marine Insight*.



Continued on page 8

Zero to 100: Relaunching the Boatshop



by Kurt Spiridakis
Director of Boatbuilding

Rhumb Line

A line on the earth's surface which intersects all meridians and parallels of latitude at the same angle. A line of constant course is a rhumb line.

What are the odds that the 100th issue of *The Rhumb Line* coincide with the 100th boat completed in the boatshop since its reopening in 2008? Probably pretty low, and perhaps similar to the odds that the Boatshop has worked with local public schools—including through *Covid*—teaching traditional boatbuilding for 29 consecutive years. These programs take up the majority of shop time, and according to our record keeping for the Coast Guard, 87 of the 100 are student-built boats. Many of these skiffs are sold or raffled between the towns of West Bath and South Bristol, often bought by a builder's family. On each transom is affixed a brass plaque with the school, year,

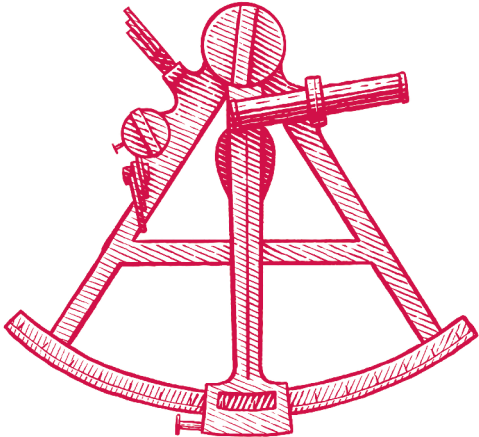


and name of each builder. Volunteers report sightings of these each summer in local peninsulas, and as far afield as Tenants Harbor.

The remaining dozen or so larger boats have been built on commission, raffled off, or were half built and completed over the past 17 years. The largest commission was the 22' bassboat hull *Ninigret* built for boatshop volunteer Bill Boyd. The longest journey for a commission was to Sevierville, TN, some 1050 miles.



And the 100th boat? It is a reproduction of the Five Islands skiff in the museum's collection. Built ca. 1910 by Fred Rittal of Five Islands, Georgetown, it is one of about 20 he built for summer residents of Malden Island. Boatshop volunteers Thomas Belknap and Joshua Hamilton have been working on it tirelessly for almost two years, and are nearing completion. The skiff is slated to be the 2025 museum sweepstakes boat.



Learning Through Objects: Museum Education, Then + Now



by Sarah Timm
Director of Education

Audiences' lived experiences and worldviews influence how they connect and interpret artifacts from the past. In *The Rhumb Line's* early days, when the Age of Sail was still arguably within a single generation, nostalgia for this lost time was still high among museum audiences. The museum's storytelling and collecting efforts centered on preserving the history of when, where, and who built the great vessels of Maine's heralded maritime past. This collecting vision established an encyclopedic collection of ship portraits representing notable ships and captains of the age.



Today, Maine Maritime Museum's education team works directly with this collection built over decades. But the questions we ask our audiences today are different from those posed 40...30... even 20 years ago. For example, let us examine this ship portrait of Ship *Alhambra* (2011.041). Past interpretations of ship portraits focused not on the object itself, but on the ship being represented. What ship is it? Where was it constructed? Who was the shipbuilder or captain? Today, the museum's educators pose an additional question, "Why does this object exist?" This shift in questioning allows fascinating new connections to emerge, situating the object in a dynamic web of global maritime history and culture.



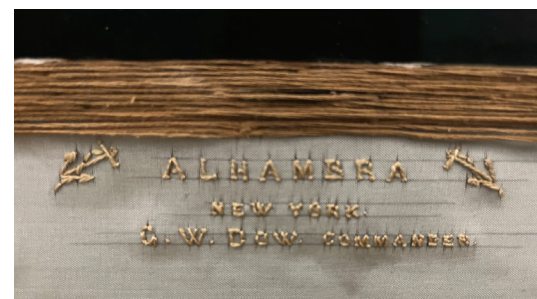
First, how was this object made? Despite appearances, Ship *Alhambra* is not created from paint, but from silk. The artist, Thomas Willis (1850–1925), spent his early career working in New York City's factories manufacturing silk thread. In the 1880s, he transitioned into a career as a maritime artist. Willis' "silk pictures" became popular among the city's elite yacht club clientele. Willis used silk fabric and thread to render the sails and rigging in his portraits, providing a three-dimensional effect and silky shimmer to his works.

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First, how was this object made? Despite appearances, Ship *Alhambra* is not created from paint, but from silk. The artist, Thomas Willis (1850–1925), spent his early career working in New York City's factories manufacturing silk thread. In the

Dow's most notable claim to fame as a captain is surviving the shipwreck of the seven-masted Schooner *Thomas W. Lawson* on its maiden transatlantic voyage. Willis also plays a part in the *Lawson's* story; the artist created a silk picture of the famed schooner mere months before it was lost at sea in 1907.

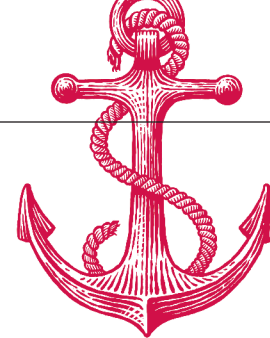
Second, why did "silk pictures" strike such a chord? The Opium Wars (1830–42, 1856–58) secured British occupation of Hong Kong and re-established a Western center of trade in the East. Chinese-influenced fashions, first emerging in the early 1800s, re-emerged with renewed economic interests in trade with China. By the 1880s, silk was synonymous with luxury, social prestige, and business acumen. Portraying your yacht in materials more luxurious than oil paint is what Gen Z today would call "extra." This conspicuous display of wealth via Chinese fashions existed alongside a growing anti-Chinese immigration atmosphere among American politics. This contradiction fits right at home within the context of the American Gilded Age.



Third, how is Maine connected to this socio-political sphere of silk pictures? An inscription below the vessel identifies the *Alhambra's* commander as George W. Dow, a Maine native, who made his career captaining merchant vessels.

In the silk picture of the *Alhambra*, an inscription identifies the ship's location as New York. Did Dow commission a silk picture for himself while in port in New York City? Imagine how Dow may have come to learn of Willis's work. Did a fellow captain recommend Willis after showing off a new silk picture of his own? Did Willis's success within New York's local aristocracy influence the buying habits of visiting merchant captains, considered to be a step below of the city's gilded elite?

Questions such as these may never be answered with hard evidence. But as teaching tools, posing such questions allows audiences to imagine a maritime world beyond the simple facts and build a personal connection to history. This silk picture is able to tell a much more complex story. One where Mainers and their ships operated within a web of local and global politics, fluctuating economics, fashion cycles, and social pressures; dynamics that 21st century audiences living in the Age of Information can easily relate to.



Members Since March 1, 1994

In a membership survey earlier this year, we heard from you, our dedicated supporters, that one of your favorite parts of being a member is receiving *The Rhumb Line*. In this section, we're highlighting the members who have been with us since Issue #1.

Mr. William W. Alcorn
William Allison
Carol Anderson
Charles and Laurel Angus
Joseph and Helen Attura
David C. Bailey, Jr.
Mr. and Mrs. Ronald M. Bancroft
Archie and Lucille Banfield
Thomas and Judith Barrington
Karen Bartholomew
Frederick and Susan Beaman
David Bellows and Barbara Held
Lynn K. Betlock and Grant K. Emison
James and Sarah Birkett
William and Frances Bowen
Edgar and Nicky Boyd
Philip and Nancy Brackett
Maynard Bray
Bruce Brennan and Margaret Kelley
John and Patricia Brewster
Jennifer Bunting
William H. Bunting
Craig and Anita Burgess
Eden Buron
Kathleen and Steven Buttner
Charles Butts
Bradley and Pamela Cahill
Charles and Elly Cary
Mr. and Mrs. John D. Chapman
Sandra M. Chapman
Loring and Louise Conant
J. and Thorne Conley
Martha H. Curtis
Roger Dion and Wendy Stanley

Ms. Katharine E. Donovan
Charles G. Drew
Evan Duncan
Deborah Dyer
Elizabeth Eckenfels
Nancy Egan and J. Otey Smith
Prescott and Patricia Farris
Mike and Betsy Fear
Joseph and Georgina Field
James and Joann Finn
Sue Fitzgerald
Ronald and Jean Flink
Christopher and Jane Flower
Benson and Patricia Ford
Dr. Louise S. Forsleff
John and Laverne Frederick
JoAnne and Richard Fuerst
Benjamin Fuller
Adolph Galonski and Brooks Sharp
Walter and Anne Gamble
Marjorie and Jeffrey Geiger
Jim and Susan Gillies
George and Martha Gilmore
Ronald and Bonnie Ginger
Dorothy L. Graf
Terry and Sally Gray
William and Sally Haggett
Joseph Hahn
Mr. and Mrs. Stephen H. Hammond
Robin and Erik Hansen
Katherine Harding
James and Ruth Harvie
Charlotte Hatfield
Nathan and Helen Hazen
Philip and Carol Helgerson
Curtis B. Henderson
Rodger and Jillian Herrigel
Richard and Meryl Hill
Orman and Wendy Hines
Louise Sinkler Hoffman
William and Sally Howell
Anne Hyde-Smith and R. Clayton Smith
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Jon Johansen
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William Judd
Julia G. Kahl
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Norman C. Kenney
Keith and Anne Kraner
Ralph Lewis
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Jerry B. Maben
Mark and Jessica Mahnke
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James and Susan Oikle
Bruce and Lucy Lee Osterling
Richard Othuse
David and Mary Otto
Erick Packer
Jackson and Susan Parker
Joseph Phillips and Dixie Stedman
Judith and Elisha Pierce
Carole A. Pope
Winn Price and Leigh Hallett
Thomas Proctor
Mr. and Mrs. Richard S. Pulsifer
Letty A. Race
Richard Reisdorf
Ellen Remmer and Christopher Fox
Warren and Kathleen Riess
Lorraine Ring
Paul and Martha Rogers

Barbara Rumsey
Imelda Schaefer
Abbie Sewall
Brendan Shank
Judith Shank
Henry and Victoria Simpson
Harold and Jacquelyn Smith
Kathrine Smith
Leslie Smith and Mary Taft
Mary Smith
Meredith S.S. Smith
Ralph Linwood Snow
Daniel Snyder
Frank Sparks
John and Laurel Spear
Mary Louise Sprague
Dixie A. Stedman
Steven Stern and Arlene Morris
Cyril J. Stevens
Lila Stevens
Carl and Lucy Stinson
Mary Wren Swain
David and Anne Taft
Mr. Widgery Thomas, Jr.
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Alvin Toombs
John and Marielynn Towers
C. Russell Twist
James and Sally Vamvakias
John Van Orden and Jenny Jorgensen
Elena D. Vandervoort
Andrew Vavolotis
Earle Warren
Diana Washburn
David and Sandra Weiss
Nancy Wheeler
Rupert and Ruth White
Astrid Williams and Gregory Martin
Craig and Jane Williams
Alan and Mary Wilson
Joyce Wilson
Mrs. Anne W. Winter
Daniel and Linda Wood
Dorothy Young

Throughout The Years: Familiar Faces at Maine Maritime Museum



Terry and Sally Gray at the 2021 Annual Gala. Photo by Leslie Swan



Governor Sewall and First Lady Eleanor Roosevelt at a Camden Shipbuilding Company launching, pictured in Issue 4, Spring 1995.



Business Support

Business support has been and always will be a vital lifeline of funding that enables Maine Maritime Museum to fulfill its mission. Our Business Partner program began back in 2006—then called the Corporate Business Partner Program—and was first listed in *Rhumb Line* Issue #47. Just like the museum’s print newsletter has gone from the *Long Reach Log* to the *The Rhumb Line* in its various iterations, our Business Support has evolved over the nearly 20 years it has been in place. And in 2025, it will once again.

To forge a deeper connection with community businesses and organizations, next year we are making changes to our Business Support program taking it from one, nine-tiered system to a two-tiered program. This change positions the museum to better fulfill our vision to be a leader in supporting our community and fostering relationships with our business constituents. The new system will consist of Corporate Sponsors (at the giving level of \$1,000 and above) and Business Members (at a yearly membership of \$250) in recognition of the difference in need and motivation between small and large businesses in our community.

Our goal for this change is twofold. First, we want to create a genuine relationship with our supporting businesses rather than a transactional exchange. Additionally, we are committed to a community-minded existence as a nonprofit institution—aligning the small-business level benefits with a reduced annual membership fee (\$100 lower than it is currently) will provide some relief to small businesses that still want to support the community through the museum’s mission.

Please contact Andrea Headley at 207-443-1316 x344 or headley@maritimeme.org to learn more about becoming a Business Supporter.



David Weiss (left) with Tom Wilcox (center) and Ned Harding, from *The Rhumb Line* Archives. Tom Wilcox was appointed Executive Director shortly after the *Long Reach Log* was renamed the *The Rhumb Line*. David Weiss remains a trustee emeritus at the museum today.



Senator Susan Collins (center) and BIW presidents Dugan Shipway, Jeff Geiger, Fred Harris, and Bill Haggett (left to right) at the Mariners Award, August 2014.

Upcoming Events

Vacation Week Camp

February 18–21, 2025
April 20–26, 2025

Green Teens High School Internship

March 5–27, 2025

Drop-In LEGO Workshops with Colby Adolphsen of Chorange Bricks (FREE)

April 30, August 13 &
November 5, 2025

Community Day, Free Admission & Season Kick-Off

May 17, 2025

Annual Gala The Party of the Summer

July 11, 2025

NEW! Learning the Ropes: Mariners Adventure Camp for Girls, Female-Identifying & Non-Binary Students

July 7–11, 2025

Pints on the Pier

September 14, 2025

This winter, we'll be diligently working on all of these & even more events and programs for 2025. Stay informed by subscribing to *The Lookout*, our biweekly e-newsletter.



SCAN TO SIGN UP

For more information on all upcoming events, visit MaineMaritimeMuseum.org.

A Look Back (continued from page 3)

2014 | As a result of a generous bequest, the Kenneth D. Kramer Blacksmith Shop exhibit was constructed on the site of the original Percy & Small blacksmith shop, which was destroyed by fire in 1913. The museum is again named one of the world's top maritime museums by *Destinations Travel* magazine.

2015 | After 30 years since its original installation, the *Lobstering & the Maine Coast* exhibit is completely redesigned to tell the full "trap to table" story of the Maine lobster industry.

2016 | Thanks to a grant from the Merrymeeting Bay Trust, the museum purchased the cruise vessel *Pied Piper*, renaming it *Merrymeeting* in honor of the region's ecological wonder, Merrymeeting Bay.

2017 | The museum acquired and began restoring the 1906 schooner *Mary E*, the oldest surviving Bath-built vessel. *Into the Lantern: A Lighthouse Exhibit*, an interactive, high-tech exhibit opened as part of the permanent collection. Senior Curator Nathan Lipfert retires after 46 years; to acknowledge his contributions to the museum, the library is renamed Nathan R. Lipfert Research Library.

2018 | The newly restored schooner *Mary E* is relaunched into the Kennebec and spent its first summer in the water as a popular dockside exhibit. A new permanent exhibit, *BIW: Building America's Navy*, opened.



2020 | The museum closes for three months during the COVID-19 pandemic. In September, middle school students participated in the Alternative Expeditionary Learning Semester, with an emphasis on outdoor education and experiential learning.

2021 | First Impressions, a \$3.3 million renovation, is completed. The front entrance and south side of the museum's campus were renovated to enhance the visitor experience, create an ecologically friendly and attractive landscape, and address a lack of handicapped accessibility. *Cotton Town: Maine's Economic Connections to Slavery* in collaboration with Bowdoin College's Africana Studies Department, opened. This exhibit investigated the complexities inherent in an underrepresented aspect of Maine maritime history: the Atlantic slave trade.

2023 | *SeaChange: Darkness and Light in the Gulf of Maine* opened. This immersive art installation marked the first time climate change has been addressed in an exhibition at Maine Maritime Museum.

Percy & Small Shipyard Refresh



by **Luke Gates-Milardo**
Exhibit Designer

This winter, we embark on an update to our Percy & Small exhibits, seeking to elevate the visitor experience and provide a refreshed interpretive lens for a modern audience to connect with the site.

Twenty years after the current exhibits were installed, we're excited to convey new research that will broaden the interpretive scope, taking a nuanced look into the people who worked in the Percy & Small Shipyard and the impact their work has had on the world. These human stories will complement existing scholarship on vessel engineering and construction, and contextualize the industry within broader social,

Percy & Small: Mould Loft

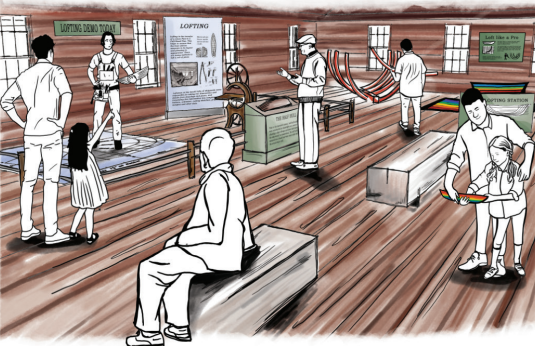


Exhibit Highlights

- Expanded visitor access area for increased exhibitions, programming space, and circulation
- Designated demonstration space for boatbuilders to engage visitors in the lofting process
- Multi-user lofting interactive that simplifies the process and encourages learning by doing
- Hands-on *Wyoming* model-building station to acquaint visitors with vessel vocabulary and building processes
- Thematic signage to introduce vessel design, purpose, and impact, both economically and environmentally
- Interactive listening station to hear personal stories from shipwrights

cultural, and environmental perspectives. In an effort to improve accessibility and engage audiences of all ages, new exhibits will feature hands-on learning interactives, state-of-the-art technology, and opportunities for scholarly dives into the people and processes that built the world's largest wooden sailing vessels.

An exhibit of this magnitude

is no small endeavor. Current plans are the result of a yearslong interdepartmental effort to identify goals, brainstorm solutions, and scratch through countless ideas, drafts, and models. A structural remodeling of the orientation wing will begin this winter, opening the space to improve circulation and immerse visitors in an interactive orientation to the Percy & Small Shipyard. Exhibit updates to the historic buildings will follow with an overall goal of completion for May 2026.

Percy & Small: Paint & Treenail Building

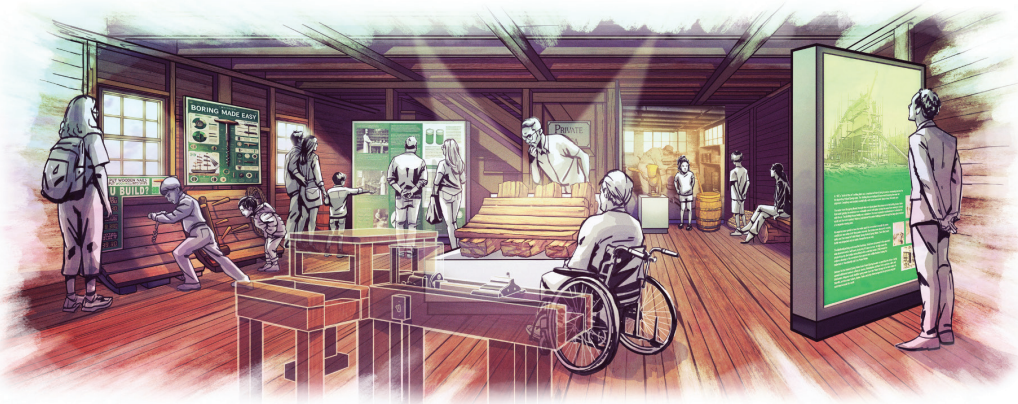


Exhibit Highlights

- Graphics and displays that convey the awe-inspiring scale of material used in shipbuilding
- Auger interactive that tallies tool rotations and compares to the total needed to build *Wyoming*
- Treenail station where visitors pound wooden nails into a replica section of hull
- Pigment grinder and paint mixing interactives that engage visitors in the labor of making paint
- Display highlighting fire damage to portray the building as an object for interpretation

Percy & Small: Historic Mill

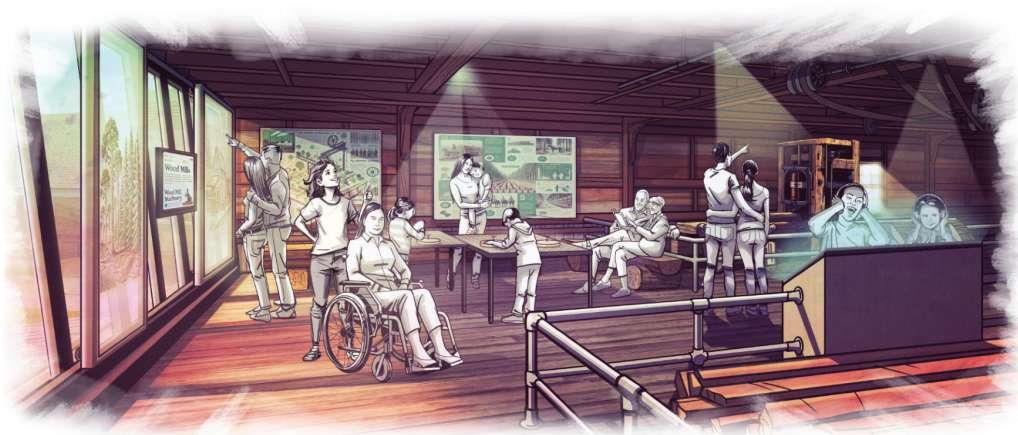
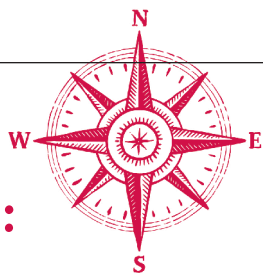


Exhibit Highlights

- Transparent, sliding window panels illustrating the shipyard through critical eras in history
- Interactive engineering table of gears and belts to teach the mill's interconnected mechanics
- Listening stations featuring audio interviews with Percy & Small mill workers
- Updated interpretation focused on mill workers, tool mechanics, and environmental impact
- Expanded visitor-accessible floorplan to support longer dwell time and group programming
- Enhanced lighting and object placement to emphasize the tools and work that took place here



Why I Volunteer:

Betsy Lane, *Greeter*

Before retiring in 2019, I was the Secretary at Woolwich Central School for 19 years. I was already familiar with the museum by way of the Discovery Boatbuilding Program—Woolwich Central School kids have been involved for over 15 years! And over the years, I saw firsthand the increased pride and confidence they gained from their participation in the program.

Previously, my husband, Craig, and I owned and operated Camp Seguin, a tenting campground in Georgetown.



So I was searching for volunteer positions to keep me busy, and my daughter, Chelsea, now Director of Visitor Experience, “voluntold” me to come to the museum. And she was right—being a Greeter and welcoming folks to the museum is right up my alley!

On Thursdays, John Briley, who volunteers as a Percy & Small Tour Guide and in the Ship Launching Demonstration area, changes the signal flags on the flagpole at the entrance to the museum. He picks a four or five letter word with maritime significance for everyone to decipher and define. It’s great fun for our “Thursday Crew” at the Greeter desk, and another fun thing to share with kids. The first time I ever sent a young visitor to figure out the signal flags, the word of the week was “grog,” a drink mixing rum and water to make the rum ration more palatable for sailors as well as purify the water... Cheers!

I’m always happy to help guide our visitors, and even share my love of the Discovery Boatbuilding Program. But one of my favorite tips is to direct less engaged kids to the second floor of the Mould Loft to find the “bathroom” the workers on the Percy & Small Shipyard used to use!

Volunteering here is rewarding and fun, and I hope to continue for many years.

Judi Mansfield, *Visitor Service Assistant*

From the Archive, Issue #61, April 2010

Shortly after our family moved to Bath from New York in 1974, Bob and I met a neighbor who was a museum trustee, and that is how our now-36-year [Editor’s note: This year, Judi and her husband Bob received the first-ever 50-year anniversary award



to commemorate their 50th year of volunteer service to Maine Maritime Museum!] relationship with the museum began. Bob and I have volunteered in many ways at the museum over the years: clearing trees from the then newly acquired Percy and Small Shipyard, selling tickets, manning the launch tank, hauling floats, giving guided tours, just to name a few. We were deeply involved with the tugboat *Seguin* project, including helping to build and grease the ways on which she was hauled out of the water. One memorable early morning was spent using our Jeep Wagoneer to attempt to rescue the *Seguin* which had broken loose, except for one line, from its berth at the Coal Pocket. Museum Director Lin Snow was aboard and said afterward, “I was sure hoping not to have to ride the boat downriver with the tide.”

For the last several years I’ve been helping to input the Captain’s Index onto a database in the library. I find it relaxing, since I enjoy typing, but also fascinating. Every week is another lesson in maritime history. For example, you have no idea how many captains’ wives and children were lost with the ships.

However, my favorite museum assignment is the *Sherman Zwicker*. For the past eight or nine years I have been a Sunday volunteer on the schooner. What could be nicer than spending a summer or fall day on the Kennebec in Bath, talking with visitors from all over the country and the world? Almost everyone enjoys their time on the *Zwicker* and the visitors keep the job interesting. Conversations can cover anything from the fishing industry, the lives of the fishermen, the ship’s construction, to the workings of the engine. Visitors also ask many questions about Bath Iron Works. A highlight last summer was getting to watch a destroyer being launched from the dry dock one Sunday morning. As a retired school teacher, I particularly love chatting with the many children.

Believe me, you don’t have to be an expert in maritime history or be a native Mainer to be a volunteer. What a great opportunity to learn about Bath’s heritage, to make friends in the area, and to meet and share information with the people who come aboard.

Collections Corner: A Sensational Story



by Kelly Page
Curator of Collections

This painting depicts the seizure of the Civil War blockade runner *Emily St. Pierre* by the Union Navy’s USS *James Adger* outside Charleston, South Carolina, in March 1862. *Emily St. Pierre* was built in 1854 at the William Rogers Yard in Bath (currently part of the General Dynamics-Bath Iron Works property) and was owned by a major cotton broker and plantation owner from South Carolina, George Trenholm. The construction of this vessel is yet another example of how Maine shipbuilding and commerce played a role in the enslavement economy.



The Capture of the *Emily St. Pierre* by Federal Sloop *James Adger*.
William G. Yorke, Liverpool, 1862, Oil on canvas, 2021.025, museum purchase.

Ship portraits depicting specific scenes were often commissioned as a means of self-praise in recognition of surviving a difficult situation or battle. This painting descended through the family of *Emily St. Pierre*’s steward, Matthew Montgomery, until it went to a collector in 1998 and was eventually purchased by the museum in 2021. The question is: why would someone choose to commission a painting celebrating the loss of the *Emily St. Pierre*?

Careful readers may have noticed that the *St. Pierre* is not flying an American, or even a Confederate flag, but a British ensign. Many vessels on both sides of the American Civil War officially registered under British ownership, or faked it, in an attempt to avoid trade restrictions and seizures. The British mercantile elite were especially sympathetic to the Confederate cause. Much of their wealth stemmed from textile manufacturing that was reliant on shipments of cotton picked by enslaved individuals from the American South.

Excerpt from Log of *Emily St. Pierre*, March 21, 1862, 2014.014 , museum purchase.

Knowing the vessel’s true ownership, the Union Navy suspected *Emily St. Pierre* of attempting to run the blockade to deliver goods in support of the Confederacy. Once *Emily St. Pierre* was intercepted by USS *James Adger* most of its crew was removed and incarcerated. This is illuminated in the painting as well as a full boat of seamen—the “prize crew”—on their way to the ship. Once underway for Philadelphia with the prize crew in command, the Scottish captain of the ship, William Wilson, had another destination in mind.

With only the cook and steward from his crew remaining aboard, Captain Wilson recaptured his ship and sailed to Liverpool. Our collection contains a first-hand account of this sensational story in the original log of the *Emily St. Pierre* acquired by the museum in 2014: according to press coverage on both sides of the Atlantic, the captain, steward, and cook were praised by Liverpool merchants for protecting their financial interests in the ship. A banquet and prizes were given as tokens of appreciation. It is possible that Matthew Montgomery used some of his share of the prize fund to commission this painting from noted Liverpool ship portraitist, William G. Yorke.

The gang got together for an all-staff photo!



Thank you to museum member Jeff Cutler for generously coming out in the early hours of the morning to get this photo for us, August 28, 2024. And additional thanks to our seasonal Visitor Experience associates, camp counselors, and boat crew, who keep an even keel all summer and couldn't be present for the photo.

Back row, left to right: Jason Morin, Dayne Dennett, Rebecca Roche, Luke Gates-Milardo, Sarah Timm, Teresa Gandler, Connie Hartley, Selena McGonnell, Chris Timm, Chris Jacobs, Nancy Cook, Shana Jaques, and Julianna Preston.

Front, left to right: Andrea Headley, Katie Conroy, Dan Shea, Sandy Lederman, Kelly Page, Chelsea Lane, Betsy Rode, Carlyn Adams, Catherine Cyr, Debbie Seybold, Amanda Pleau.

Not pictured: Tony Croteau, Lisa Gregware, Kurt Spiridakis, Renée Stachmus, Sue Steer, and Allie Travers.

Museum Store

Whether it's garland, ornaments, museum swag, autographed books, handmade items by our blacksmiths, or the newest treasure to grace our shelves, we have something for just about everyone in our museum store. Not in Maine this time of year? Our online store makes shopping from the comfort of your home a breeze, wherever you are. Museum members receive 10% off their purchase, whether it's a sticker, a stuffie, or a half-hull model, even purchases made online! Consult your membership packet or email Amanda Pleau, Marketing & Communications Manager, for your discount code.



Destroyer Socks are a playfully fun stocking stuffer! These novelty socks are just one of the multiple styles we have in-store.



This lobster rope garland is sure to give your tree, or your porch, or your mantle, a uniquely nautical flair.



Portland Head Light mini building blocks are a new item in our store with limited quantities available! This set is appropriate for ages 12 and up.



Marlinspikes forged on site by Blacksmith Beth, a unique and handmade gift!



Bushnell & Crump Leadership Award Presented to Bob Trabona, Maintenance Volunteer

Each year, one individual who goes above and beyond in their volunteer service is awarded the Bushnell & Crump Leadership Award, named in honor of Bill Bushnell (left) and Dave Crump (right). This year's recipient, Bob Trabona (center), demonstrates exceptional leadership by inspiring and guiding others, and was presented with the golden treenail at this year's volunteer recognition luncheon.

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Please make check payable to Maine Maritime Museum and return to: 243 Washington Street, Bath, ME 04530
Dues and other contributions are tax deductible as provided by law.